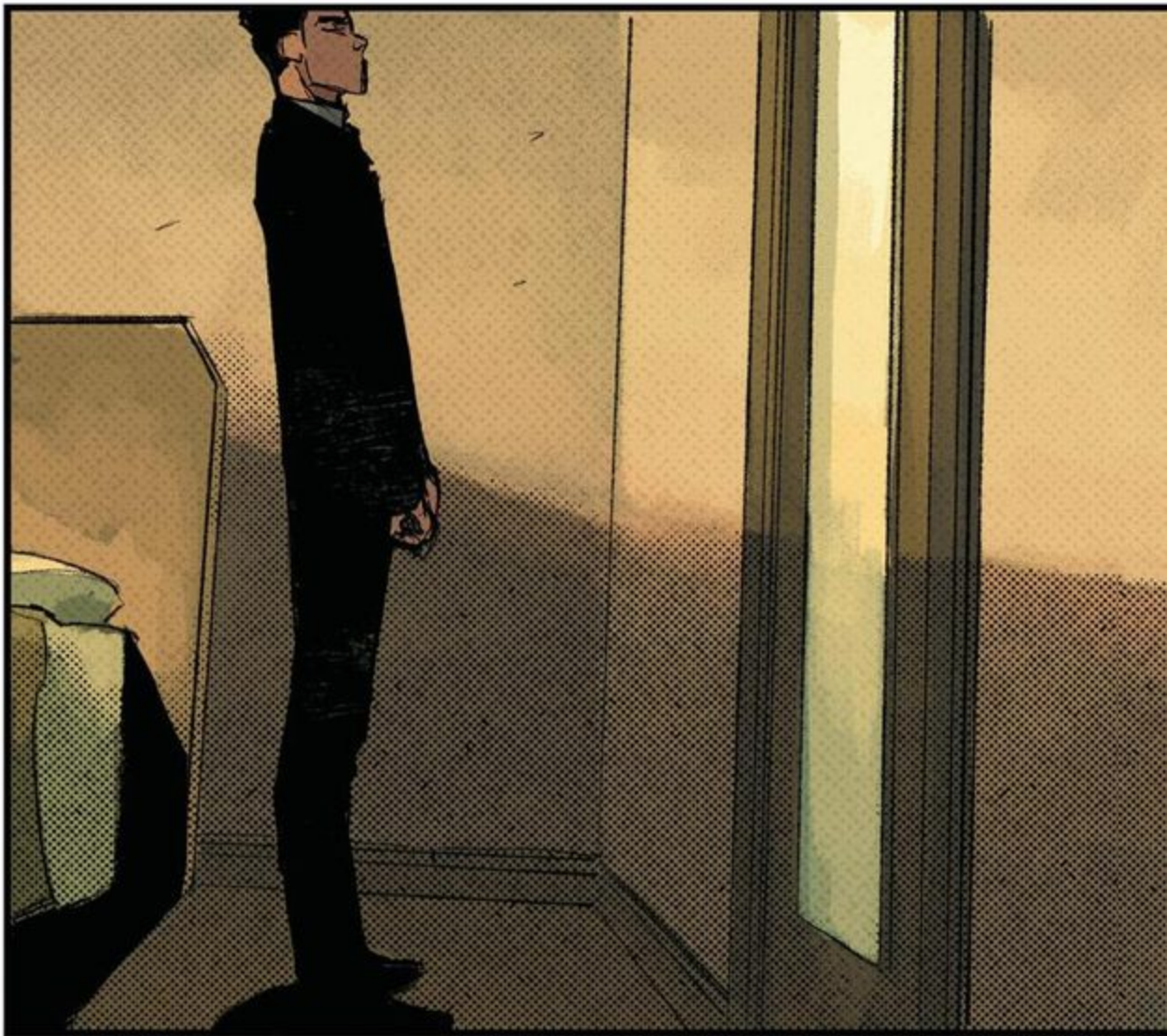
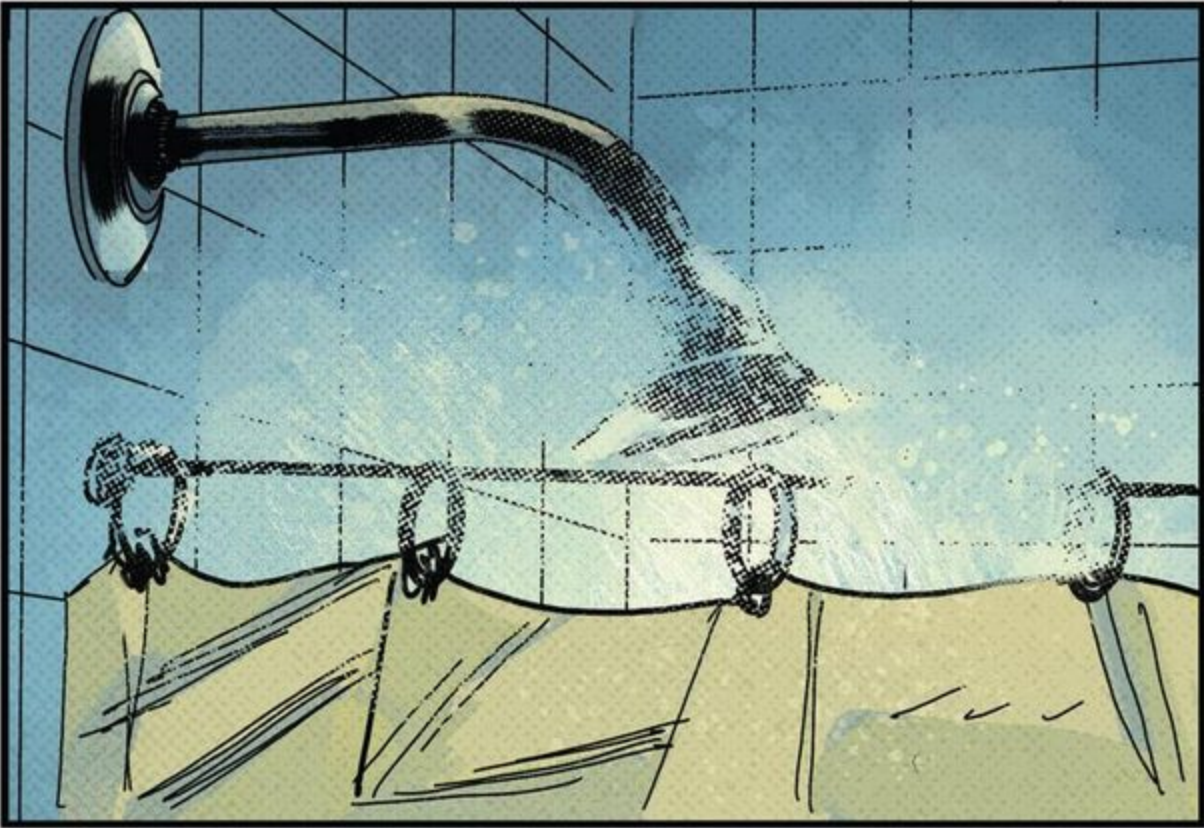


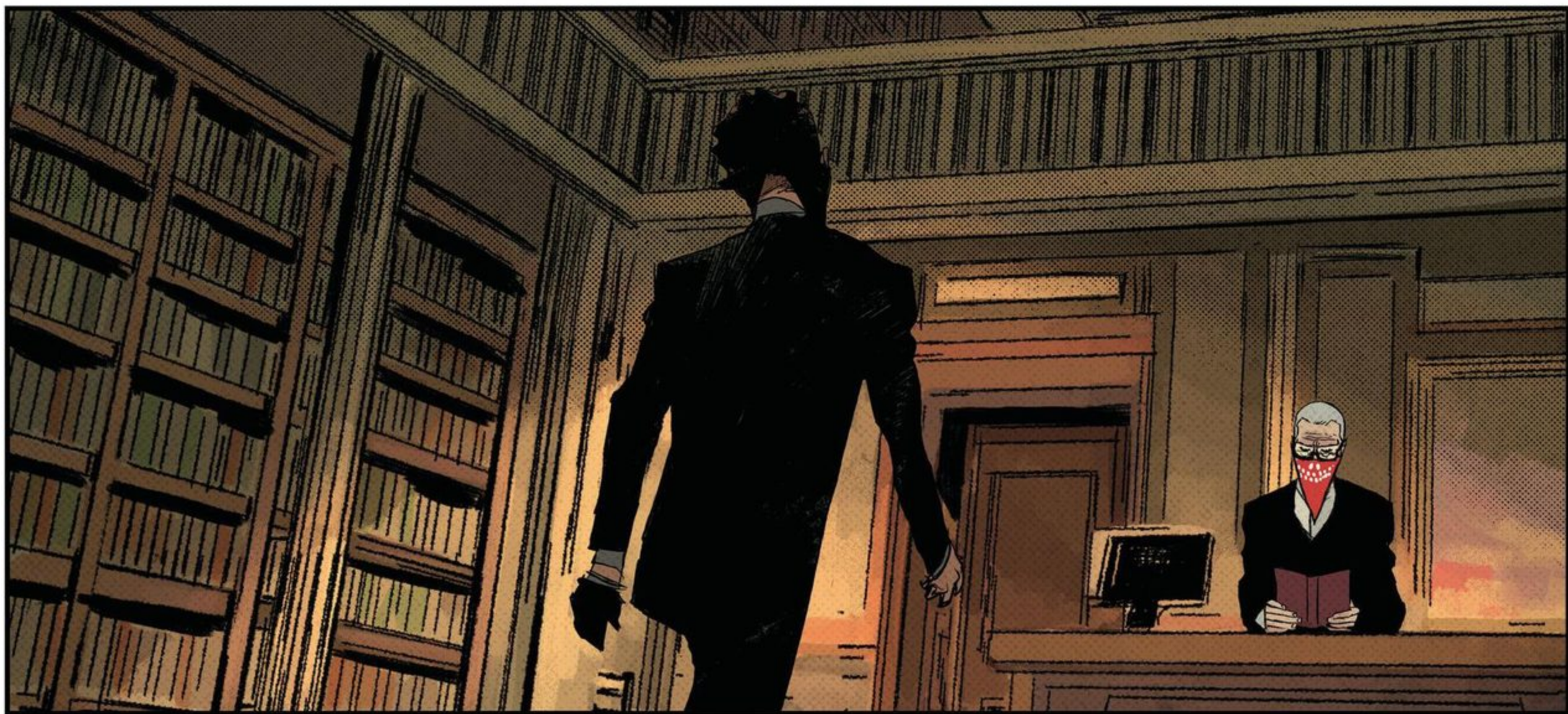
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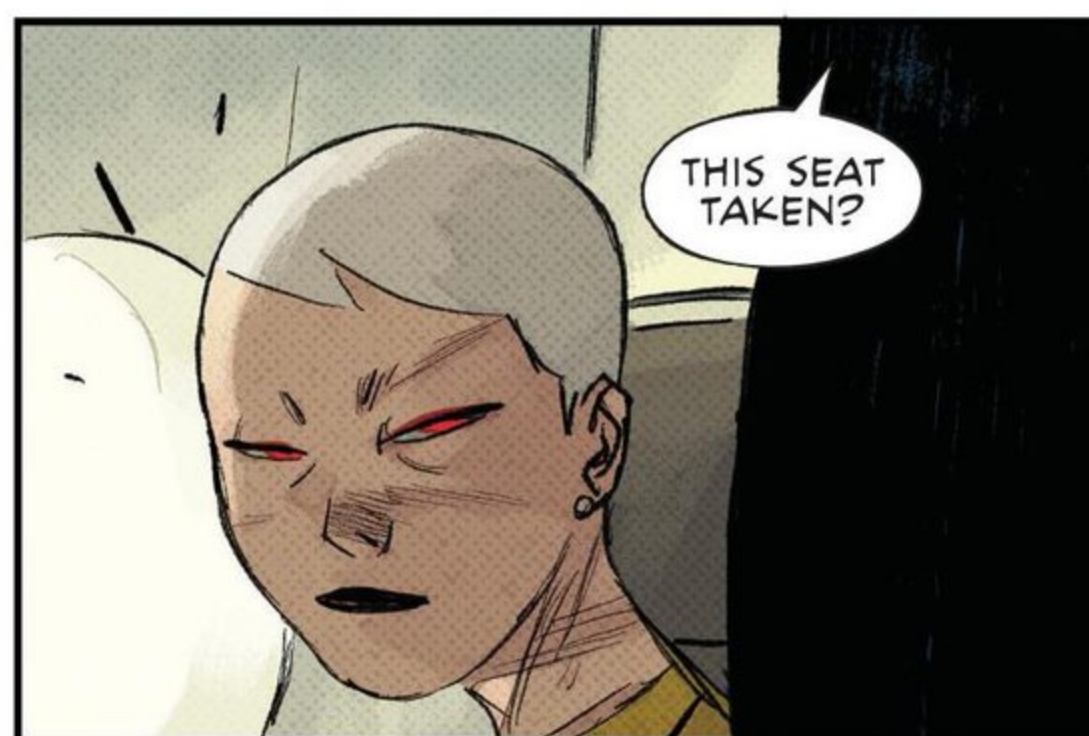
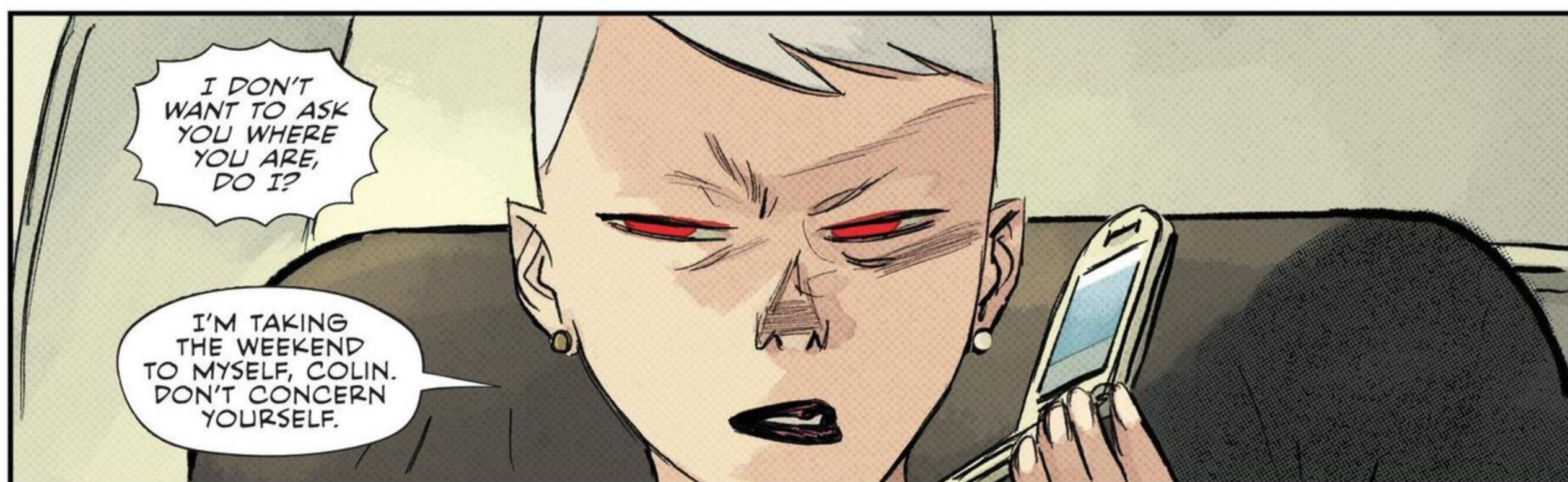














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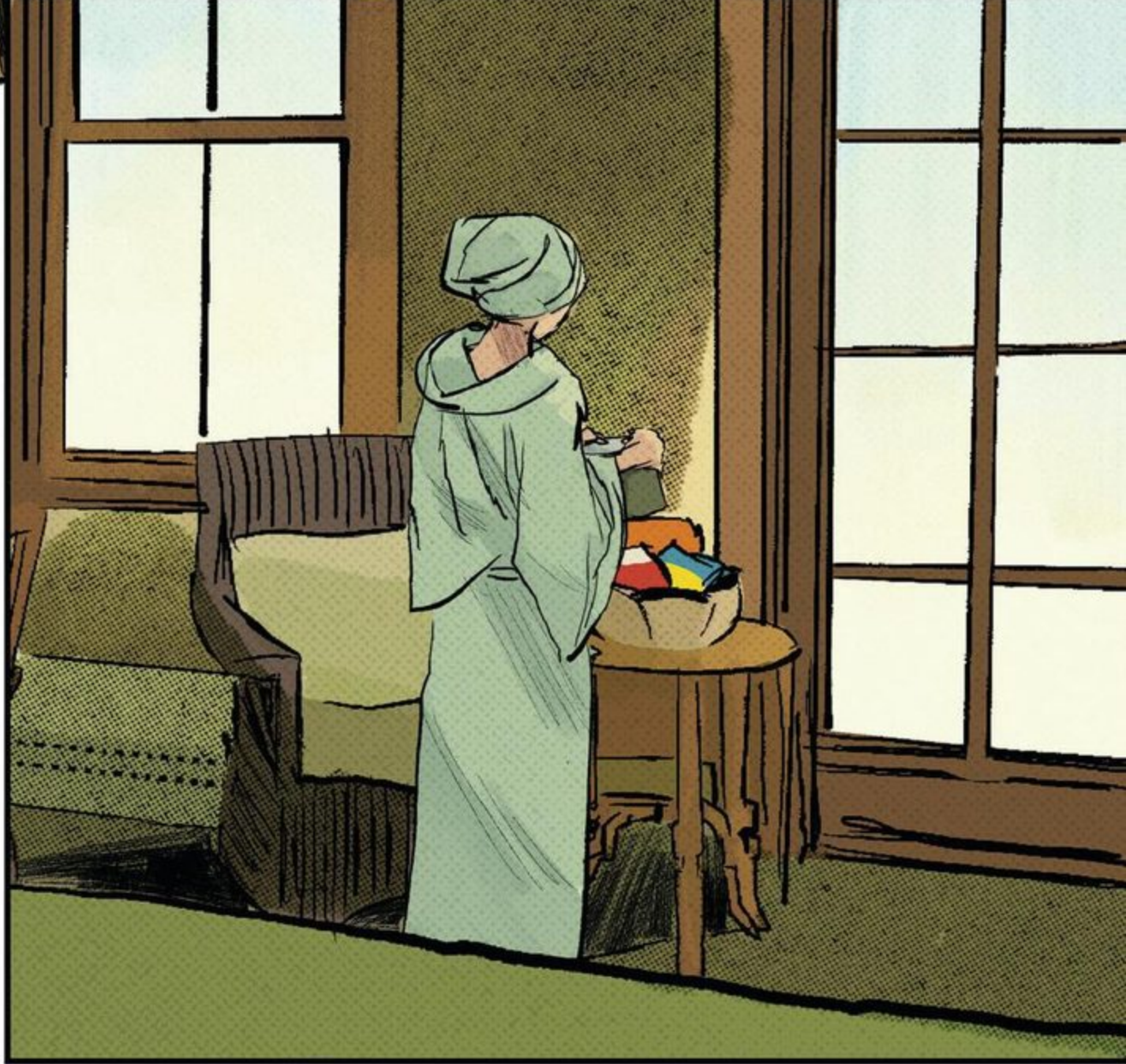
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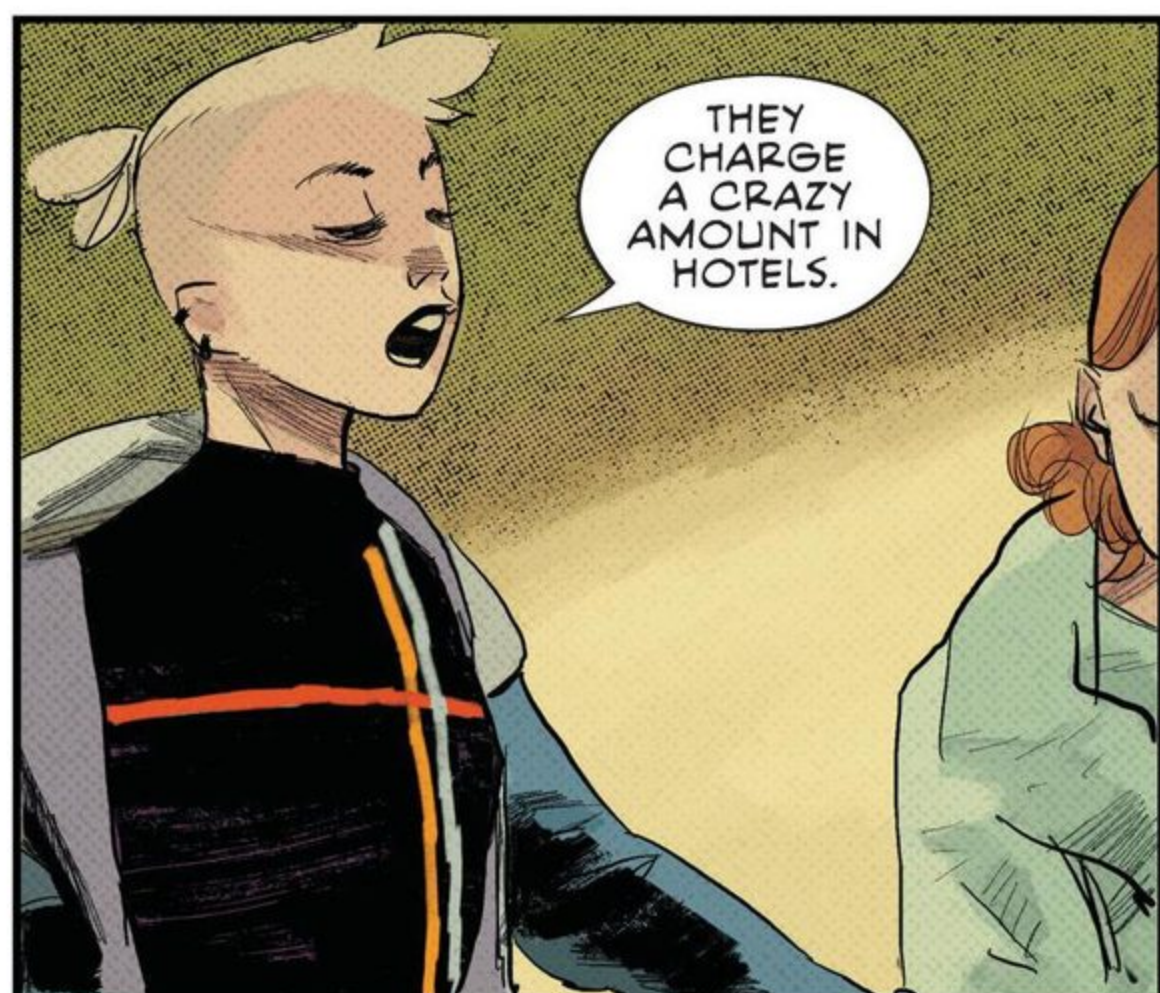
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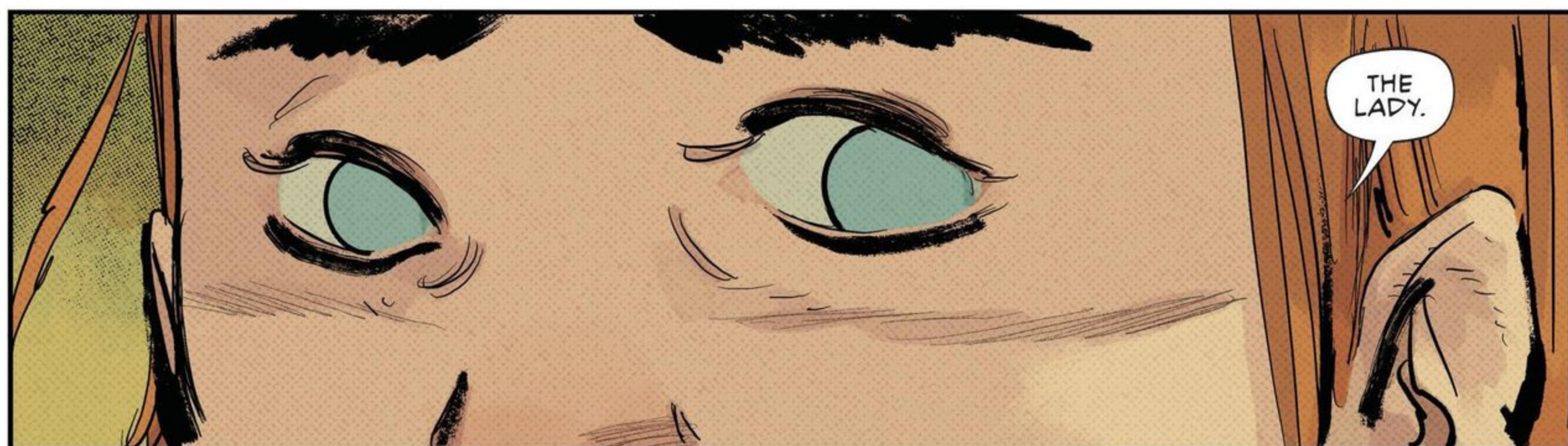
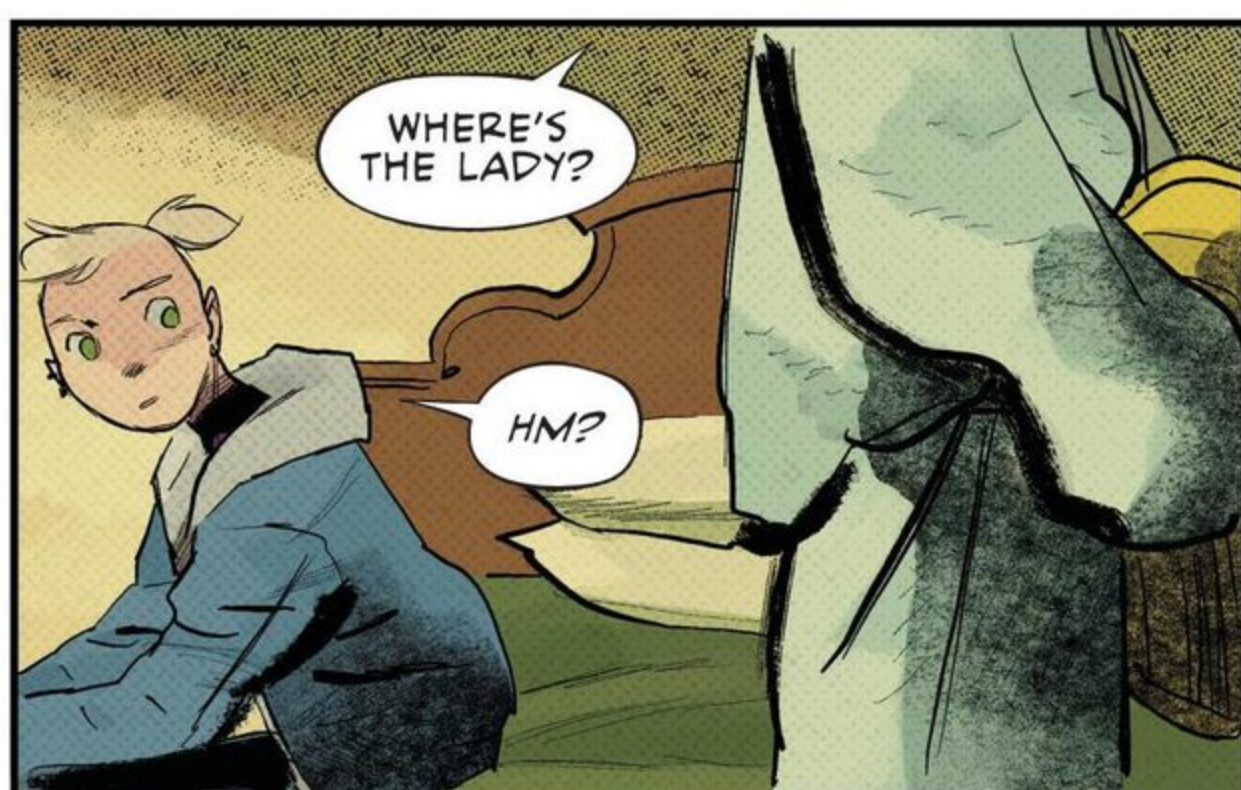
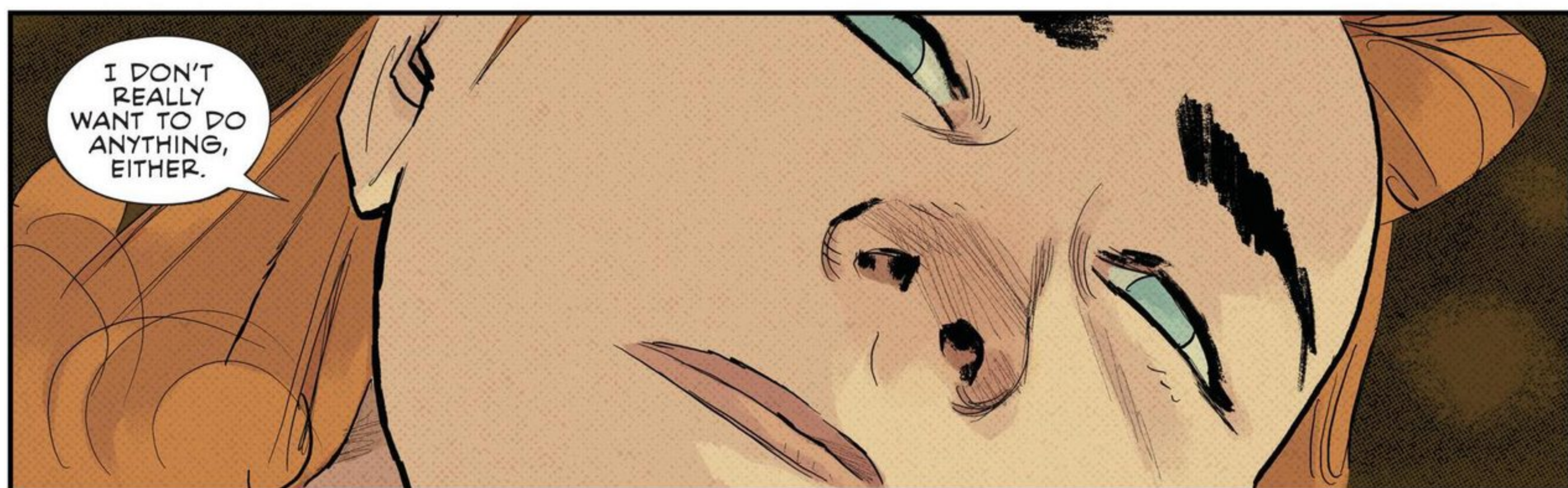
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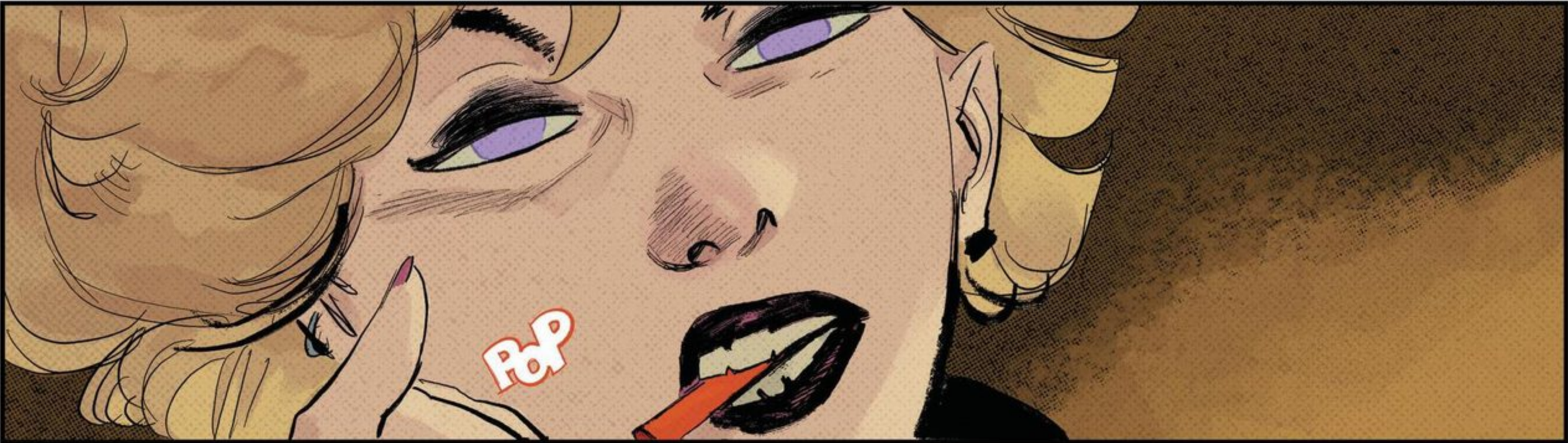
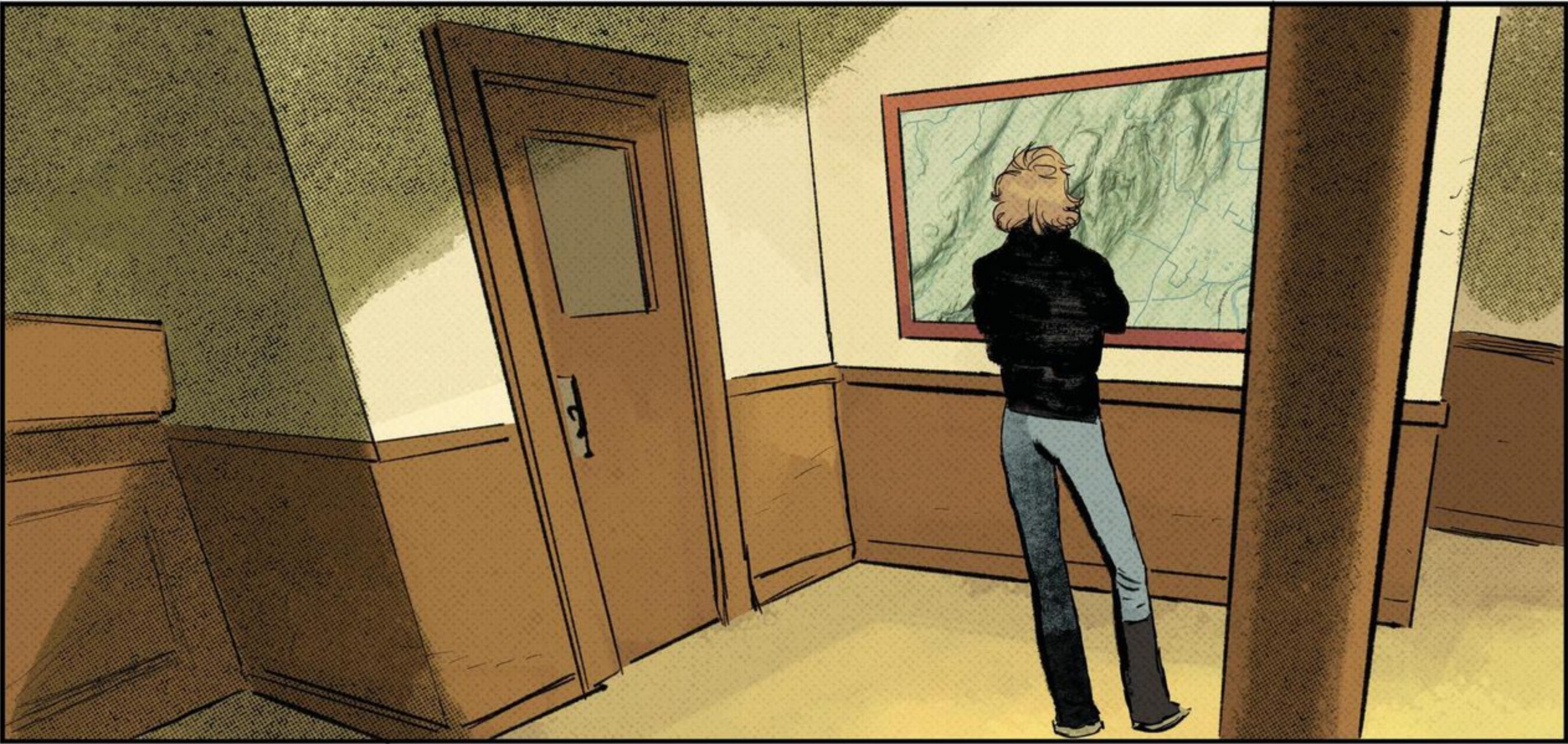
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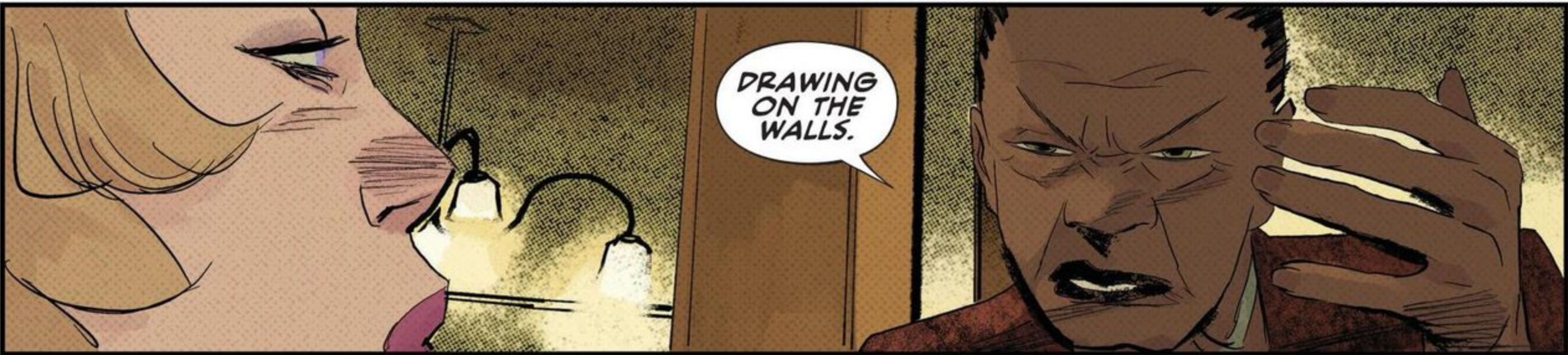


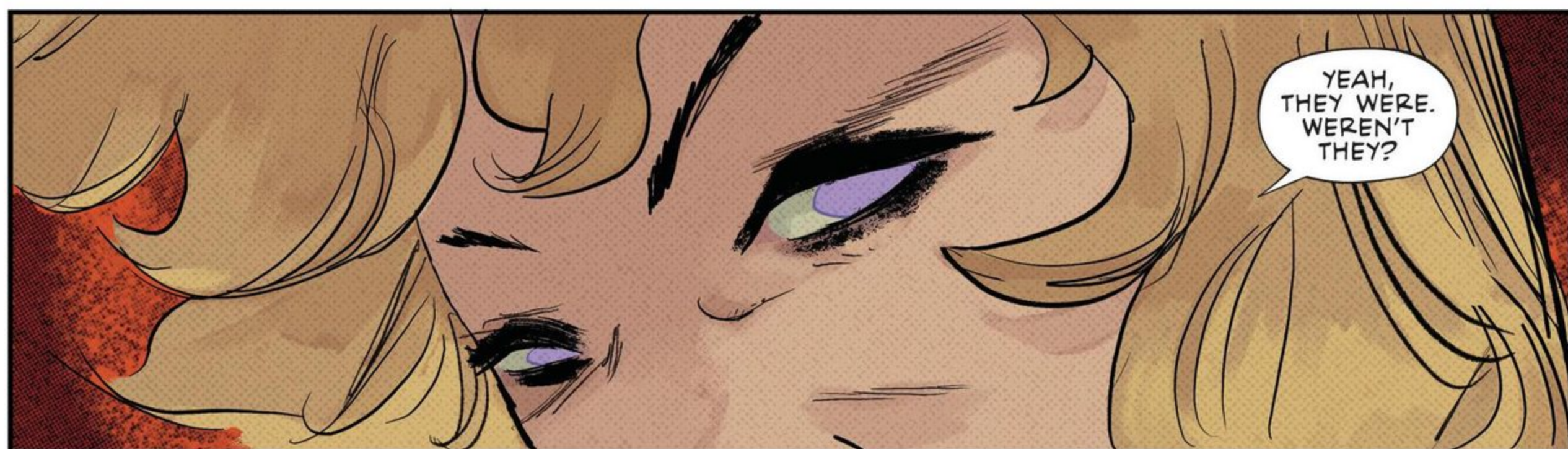
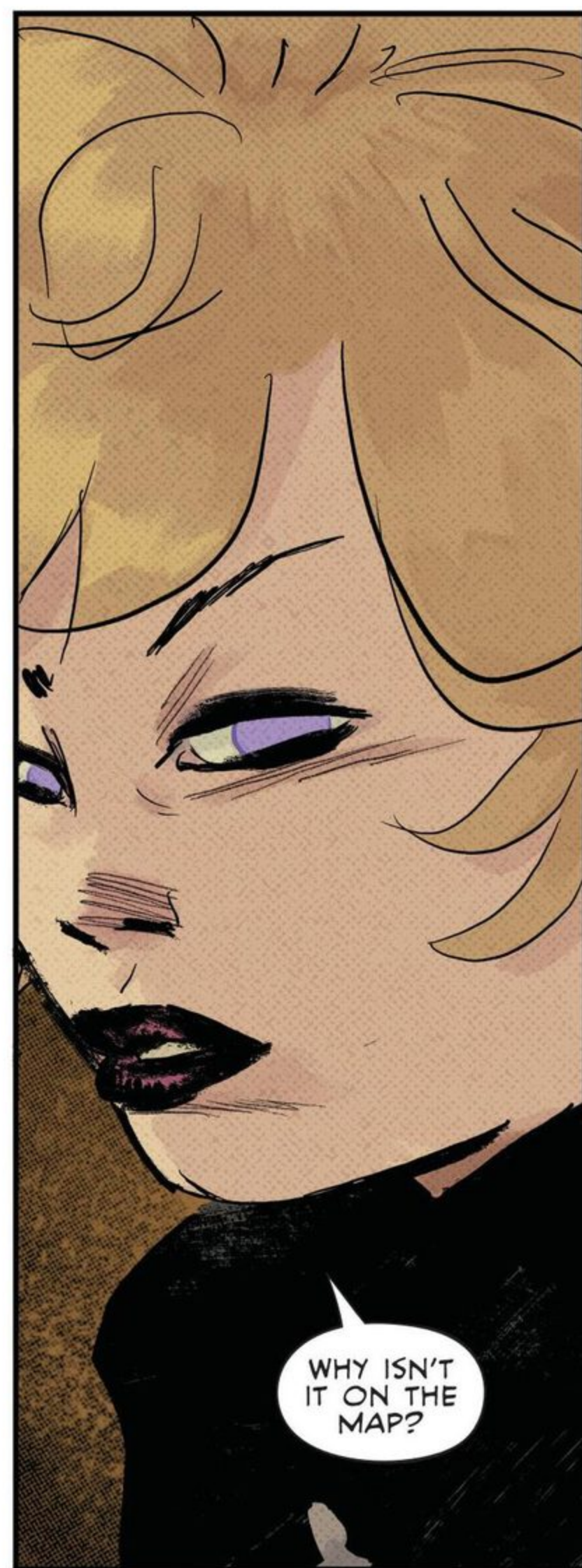


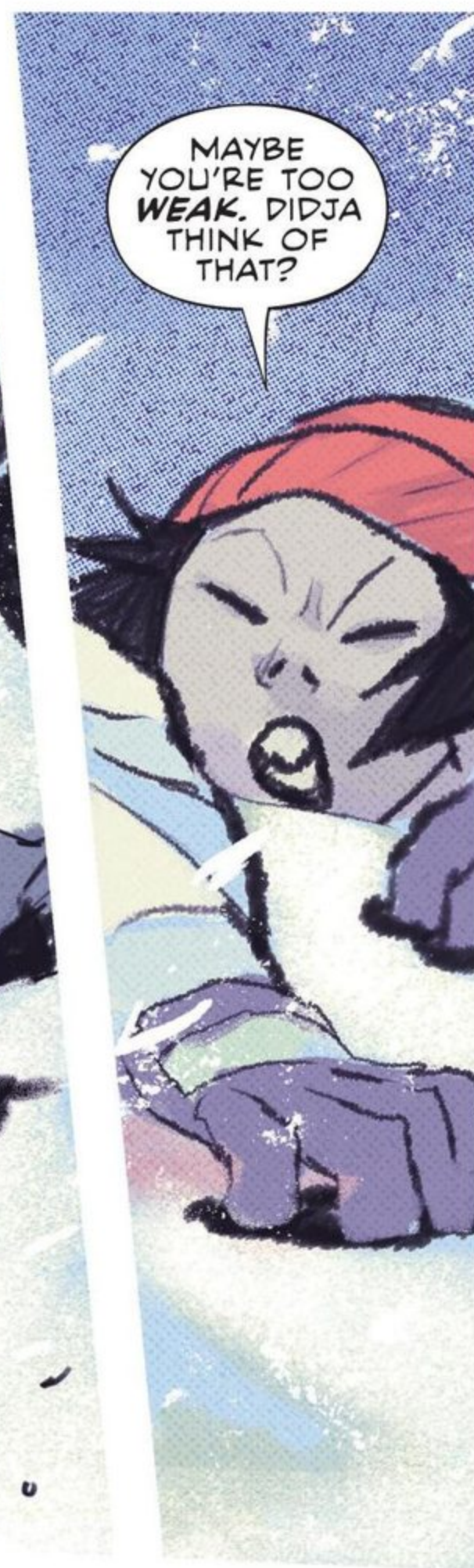


















SOMETHING is KILLING the CHILDREN™

“ALL HER MONSTERS”
PART FOUR

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GET A QUICK BEHIND THE SCENES LOOK AT BUTTERFLY WITH A SEGMENT FROM AN EXCLUSIVE INTERVIEW WITH THE CAST & CREW. BOOM! STUDIOS PRESIDENT OF DEVELOPMENT AND EXECUTIVE PRODUCER STEPHEN CHRISTY'S CONVERSATION WITH FELLOW EXECUTIVE PRODUCER AND STAR DANIEL DAE KIM, SHOWRUNNER AND CREATOR KEN WOODRUFF, CO-CREATOR STEPH CHA, AND STAR REINA HARDESTY. (SCAN THE QR CODE FOR THE FULL INTERVIEW AND MORE BTS PHOTOS!)

This project took many years and overcame a lot of challenges to make it from the page to the screen. Can you talk about when you first encountered the Butterfly graphic novel and the original idea, and what drew you to the project initially?

Daniel Dae Kim: The project first came to my awareness through you [Stephen]! As producers, we're always looking to find sources of good intellectual property, and I was a comic book fan growing up. I guess I still am, so when a general meeting between BOOM! Studios and my company, 3AD, was set up, I remember feeling a creative connection to you immediately. In that meeting, one of the projects you brought up was Butterfly. I remember that you talked about the spy thriller genre, the father-daughter story, and how the original IP was set in Europe, but my company is focused on other parts of the world as well, so we had the idea of possibly taking the European part and making it Asian. At the time, the story revolved around the young woman and I thought this would be a great opportunity to highlight an Asian American female lead. We ran it by you and Arash, and thankfully you were open to it. We all just kind of took off with it from there.



Co-creators Ken Woodruff & Steph Cha and star Reina Hardesty look on as director Kitao Sakurai works with Daniel Dae Kim on a scene from episode 1.

The Rebecca/David relationship had to work in order for the show to work. And there's such great on-screen chemistry. How did that develop?

Reina Hardesty: Daniel is such an incredible leader and such a generous actor and person. He's been doing this for so long—he's a veteran. Not that I'm the new kid on the block, but it's the biggest role that I've had, and I'm up against this guy and it's like—how does he want to work together? Like, what kind of an actor is he? I've worked with people who aren't as collaborative, but Daniel immediately took me under his wing and was like, "Let's figure this out together." He's such an actor's actor. We would get together for dinner and go through every scene—talk about the lines, the relationship, backstory. We would discuss things like, "What happened to mom? How did that go? What was that day like?" We would come up with memories that we could hold between us that we never even talked about in the show. We honestly just kind of like nerded out, it was amazing. I really credit Daniel for that because he created such a safe space for me to be an equal with him in that way and bring in my ideas. I love working with Daniel and I hope we get to do this again and again.

At the end of the day after five years working on this, what do you hope that the audiences will take away from this when they see it for the first time?

Ken Woodruff: You know, we did testing on the rough cuts of the pilot and the second episode back in July of 2024. And so you get to listen to people not affiliated with the show, and one of the things that I was really pleased with is they said they loved Korea. They loved how it felt new and felt fresh. And I liked the idea of being able to introduce Americans and other people in the world to such a great country and such a great culture. So that's a big one. But then also, one of the things that stuck out from this testing was people were saying they loved this genre of show, but what they thought made this special or made this even more watchable or entertaining, was that family dynamic—that stuff that really mattered to me in the beginning, in the inception of this project, came through and also matters to other people, and got them hooked on it. So that was really nice to hear and I hope people see that.

Daniel Dae Kim: Wow. I hope they have a lot of takeaways. I would love them to care enough to have an opinion about the relationships and characters, like whether David is someone merely trying to do his best or whether he's a selfish prick. Also, I want them to see Korea in a way they may never have before, and to see how great the results can be when you do a successful co-production between Korea and America. I also would love everyone involved to get the flowers they deserve because they worked so hard on this. Most of all though, I would really like people to be entertained. To watch the show and say, "We gotta watch the next episode right now!" or "Can't wait to see what happens next season!" That would be a dream.

Steph Cha: I hope that they binge it. I hope that they can't stop watching. I hope that they are wowed by the visuals because Korea is so beautifully shot in this show, and in a way that I don't think a lot of Western audiences have seen. I also hope that they care about the characters. A lot of this is in the DNA of the book, this very tortured father/daughter relationship that is at the heart of our show. And it's what makes you care, it's what makes you pay attention to what they're doing and how they respond to each other and how they work together. I think I hope that people just feel for both of them, and root for them individually and together.

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